

Cheers!

THE MAGAZINE OF  
RECORD STATISTICS  
AND INFORMATION

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**record  
research**

We have the  
best readers!

the H<sup>3</sup> chrono-matrix file!  
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(Exclusive Columbia Artist.)

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**AN EVENING AT  
EL MOROCCO**  
CHAUNCEY GREY  
and his El Morocco Orchestra

AMS-1005A (LTY-109)

SALE No. 1  
AUTUMN NOCTURNE, LOVE ME TOMORROW  
SALE No. 2  
LOVE FOR SALE, THREE LITTLE WORDS  
SALE No. 3  
I WISH I WERE IN LOVE AGAIN  
THE BEST THINGS IN LIFE ARE FREE  
SALE No. 4  
CAN'T WE BE FRIENDS  
BURN YOUR LAMP

Long-Playing 33 1/3 Record

**LAUREL**

ELECTRICALLY  
RECORDED

210-A

Barnacle Bill, The Sailor-Fox Trot  
(Frank Luther - Current Release)  
Sally McCoy's Orchestra  
with vocal refrain

MADE IN CANADA

210-B

Rockin' Chair-Fox Trot  
(H. Carmichael)  
Sally McCoy's Orchestra  
with vocal refrain

MADE IN CANADA

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DISCOGRAPHY  
1917-1942**  
Volume 2  
Large to Zuke

**15000 SERIES  
(PART THREE)**  
(see page 10)

**Capitol**



## Les Paul with Gene Austin: the "40 masters"

by Don Peak and Tor Magnusson

### Introduction

A promotional transcription record, featuring Gene Austin plugging his Universal records, has recently surfaced. This has given us a few pieces of information on the Gene Austin - Les Paul recordings in addition to what we earlier have learned from the records themselves and from a couple of notes in the Billboard and Down Beat magazines. Below we will a) recapitulate these notes; b) give a transcription of the spoken parts of the promotional record; c) present a discography of the "forty masters"; and d) give some final comments.

### The Billboard and the Down Beat notes

The first of these notes was printed in Billboard of January 31, 1948, p. 21, and reads:

Chicago: Universal platters has purchased approximately 30 masters by Gene Austin, backed by the Les Paul Trio, from the "My Blue Heaven" singer.

The second note on this matter was found in Down Beat, March 10, 1948, p. 1, and tells us the following:

### Universal Buys Austin Records

Chicago -- Bill Putnam and George Tasker of Universal Records here worked out a deal with Gene Austin, whose Victor platter of **My Blue Heaven** was the first disc to reach the million mark years ago, to take over 50 masters which Gene cut under his own label on the west coast with the Les Paul Trio.

First release will be March 15, with **My Blue Heaven** coupled with an original **Cala-California**. Other well known Austin numbers, such as **Bye Bye Blackbird** and **How Come You Do Me**, will follow later.

Finally, third note was printed in Billboard, March 13, 1948, p. 35, and gives the following information:

### Univ. Beats Cap To Austin Discs

CHICAGO, March 6. -- In a duel over approximately 40 masters made by songwriter-singer Gene Austin with the Les Paul Trio, the Universal label, local independent, last week won out over Capitol Records. Austin is remembered for his **My Blue Heaven** record smash on Columbia [!] in the pioneer days of the wax biz. He is slated for film promotion via a United Artists' flicker

(cont'd on page 4)



## DISCO-ING IN GEORGE BLACKER

ODDS AND ENDS TIME — AGAIN

-ELECTRIC REMAKES OF  
ACOUSTIC VICTOR SIDES  
-IRISH HILBILLY  
-MORE ON ELECTRICAL  
RECORDING — "Billboard",  
May 30, 1925 issue..

### ELECTRICAL REMAKES OF ACOUSTIC VICTOR SIDES

During the summer of 1983, a number of Victor "Sample Records" passed through my hands. They may have been the property either of a salesman or some former Victor employee. Whatever their source, I found three electrical masters which were obviously remakes of earlier acoustic sides. In master number sequence, they are:

- B 13837-11: "Humoresque(sic)" — (Venetian) Instrumental Trio. Recorded 9/8/25, issued on Vic 20130, according to the 1926 catalog  
B 27992-16: "Listen to the Mocking Bird" — (Olive) Kline & (Lambert) Murphy; recorded 6/29/25, issued on Vic 19889 as by "Alice Green & Raymond Dixon"  
B 31940-12: "Memmet" — Fritz Kreisler — rec. 8/29/25, issued on Vic Red Seal 1136

I know beyond a doubt that acoustic versions of mxs. 13837 and 28992 were issued, but I'm less sure that such was the case with Kreisler's B31940. Victrola 1136 is listed in both the 1926 and 1927 catalogs as an acoustic disc, but I found numerous errors in that department in the 1926 catalog, in which, I may remark in passing, the "Orthophonic" issues were denoted by a star against the catalog number. In the 1927 catalog, the procedure was reversed and acoustic issues were thus denoted; that practice continued as long as there were any acoustic issues still in catalog. However, reverting to the 1926 catalog, I saw dozens of listings of records I KNEW were electricals which did not sport the star, and goodish numbers of others I strongly suspected of being electrical which were not so denoted. The Catalog Editor must have been thrown into a first-class tizzy by the advent of electrical recording.... Be that as it may, I suspect 1136 was an electrical from the time of its original release, but this may not have been intentional. As I see it, Kreisler ran into difficulties when he first attempted the piece sometime in February of 1925, as nearly as I can extrapolate the date. There could have been a second remake session sometime between the original date and the August 1925 session that finally yielded a usable side, or there were just two sessions in which five or more takes apiece were done. Whichever was the case, the adoption of electrical recording seems to have made an electrical issue out of one that might not have been so under different circumstances — i.e., if Fritz had got the thing down cold the first time. Does anyone have a non-electrical copy of 1136?

Another thing we learn from the other two masters is that Victor launched a program of remaking large numbers of "standard" catalog items by the new process almost immediately upon its adoption.

Postscript: a few weeks after writing the above, I saw a copy of Victrola 1136. Both sides were electric, and "Memmet" was take 12. One puzzle solved.....

### "WOT'S THIS 'ERE???" DEPARTMENT

Irish Hillbilly or Hillbilly Irish!

This oddity didn't quite seem to fit the "Kooky Koupings Korner", but it seemed odd and kooky enough to me to warrant setting up a special department for it; hence the heading above.

The following appeared in Decca's 12000's series of Irish records during the 30's:

12035: "Down by the Railroad Track/Sweet Inniscara" — Bradley Kincaid

I have yet to figure out why Decca assigned this pairing by a hillbilly artist to their Irish series. The right hand must not have had any inkling of what the left was up to, or vice versa.

### MORE ON ELECTRICAL RECORDING

I wish to thank Warren Jacob of Los Angeles, CA for sending me a photocopy of the following article from the May 30, 1925 issue of "Billboard":

#### ELECTRICAL RECORDING AND INSTRUMENTATION

New York, May 25. — Much is being said for and against the new electrical recording process with which a few of the larger phonograph laboratories are experimenting. Altho many improvements over the old system are noted, there is no question....that many more changes will have to be made before the new way can be said to be perfect.

For the first time in recording history, the piano is distinctly heard on the finished record when the electrical process is used. But it is observed that the banjo, an important factor in recording due to the piano's comparative silence, provides a clash under the new system, and so leaders who have been anxiously watching results have, in many cases, decided to eliminate banjos from future dates. Also, drums, never before used on dates, will enjoy an unusual vogue now, as they will be able to be heard to distinct advantage.

The cello, one of the most beautifully(sic) sounding of all instruments, is also expected to come in to its own with the progress of electrical recording.

Some orchestra leaders have observed that the muted trumpet doesn't "cut" under the new method and believe that it will be impossible to use muted instruments effectively in the future. Trumpets using full tone will have to be diverted from the microphone, as there will be a distinct tendency toward blasting, otherwise. The saxophone will find electrical recording a boon, as saxophone "focusing" will no longer be necessary. Thus many saxophone formerly unable to play dates will now be able to enjoy an extra source of revenue.

Recording orchestras are busy figuring out new recording combinations under the new plan. As previously mentioned, instruments formerly neglected will be put in and others now used may have to be cut out, temporarily at least.

All are agreed, however, that electrical recording makes for greater volume and clarity, with all artificial results eliminated. Then, too, it will be possible to record in greater comfort, as the chairs of many heights previously used are no longer necessary.

As anyone can attest who has heard any of the early Victor and Columbia electricals, the difficulties alluded to in the foregoing were overcome, and the quality of recorded sound took a quantum leap upward.

(more oddities and loose ends a-coming !!)

All comment to:  
GEORGE BLACKER  
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Also coming RR attractions: Olympic label research; Black Patti & Gennett; early 30s Crown discography; Bell & Gennett; Gene Kardos; Mercury 5000 series; Associated-Muzak transcriptions research; pupils of Franz Liszt; Blind Lemon Jefferson copyright legacy; Johnny Dunn remembered; Henrietta Wakefield saga, etc etc.

### Another Four Word Review "RR recommends 'em highly"

The multi-talented extraordinarily gifted CLIFF EDWARDS herewith receives his biographical and discographical acclamation through the expertise of discographic scientist LARRY F. KINER who should be congratulated again another great compilation of facts and statistics on one of our all great entertainers. Larry has employed the same format of extensive search as he did with his landmark Al Jolson and Rudy Vallee volumes for GREENWOOD PRESS (see our review in RR 217/8). GP should be lauded for their continuing efforts of publishing volumes of high caliber erudition by our leading discographic scholars. The GP books should be in every library as they are primary source material of lasting value, really a great historical tribute to our recording and entertainment industries. Write or phone Greenwood (see their address and phone number at lower right) for information regarding the Cliff Edwards book — and also request their catalog of other books in their extensive DISCOGRAPHIES series.



## THE CLIFF EDWARDS DISCOGRAPHY

Compiled by  
LARRY F. KINER

Discographies, No. 27, ISSN 0192-334X

This book is a tribute to the talent of Clifton A. Edwards, the man who introduced the world to the ukulele, and whose career as a song writer and entertainer spanned more than 60 years. Virtually unknown until 1924, Cliff Edwards skyrocketed to national popularity when he appeared in the George Germain musical *Lady Be Good*. He became a well-known vaudeville entertainer and Hollywood star, and was largely responsible for the voice, character, and image of "Jinny Cricket", the famous cricket of the popular Disney color cartoon classic, *Pinocchio*.

Larry F. Kiner has brought together in one volume a discography of the songs recorded by Cliff Edwards, a complete listing of songs written by him, a chronology of stage shows in which he appeared, a filmography, notes on his radio and television careers, and appendices that provide 78 RPM records by label and catalog number, library transcriptions, and films on video tape. Included as well are indexes to conductors, instrumentalists, songwriters, stage co-stars, and motion picture and song titles. The compiler's biographical sketch entitled "Ukulele Ike and Jinny Cricket" offers a fascinating look at the life and struggles of this talented and versatile entertainer who, despite his great contribution to the popular culture of his day, died destitute and forgotten.

This informative work also contains many illustrations of labels, sheet music, album covers, and photographs of Edwards himself. It will be a valuable addition to any music and arts library, and a useful resource in the study of popular culture and the history of the entertainment and film industries.

CONTENTS: Illustrations. "Ukulele Ike" and "Jinny Cricket". Acknowledgments. Introduction to the Discography & Other Features. The Recordings (1919-1965). Appendices. Bibliography. Indexes. 260 Pages.

LARRY F. KINER is the former editor-publisher of *American Discophile*. He is the author of *The Al Jolson Discography* and *The Rudy Vallee Discography* (Greenwood Press, 1984, 1985) and of articles appearing in *American Discophile*, *The Discographer*, *Theme*, and *Popular Electronics*.

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ISSUE 15 - Manor, Arco, Regis and JOB  
ISSUE 16 - Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc, etc.  
ISSUE 17 - Detroit labels: Fortune, Sensation, J.V.B., Hi-4, Strate-8  
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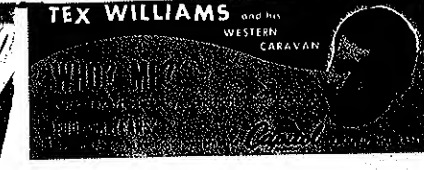
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**RAGGING the CLASSICS**  
JOHN SAM LEWIS

**Francis Macmillen**  
THE MAN FROM MARIETTA - Part 2

The Whitlock feature notes that once more Macmillen returned to the Goldmark. He had prepared a program for a recital at the Texas Christian University auditorium after concluding six weeks there as a visiting professor. Accompanied by a pianist, Macmillen played, according to Whitlock, the Prelude and Fugue from the Bach Sonata in g-minor, the Goldmark Concerto, Ravel's Habanera, Debussy's "La Plus que Lente," Symonowski's "La Fontaine d'Areéthuse," Mendelssohn's "Hunting Song" (transcribed by Macmillen), and the Andante and Finale from the Mendelssohn Concerto. Clyde Whitlock added: "And students of the instrument may be assured that he will play his own popular 'Barcarolle,' which Macmillen had recorded years before for Columbia. Not knowing its precise date, I have not been able to find a review of the concert, but it was probably Macmillen's last appearance in Fort Worth.

According to Mrs. Speary's booklet, Francis Macmillen was the son of Samuel Macmillen, a newspaperman. The family left Marietta for Springfield, Ohio where young Francis, at five, began his studies with Robert Brain. Brain soon recommended that the boy be sent to the Chicago Musical College (he was seven) to study with Bernhard Listemann (1841-1917)--Mrs. Speary has Listemann's name wrong--a former pupil of Ferdinand David, Henri Vieltemps, and Joseph Joachim. While in Chicago Macmillen also studied piano with a Fräulein Krause and progressed so rapidly with that instrument that Fräulein Krause urged him to take up the violin as his primary instrument. When he was not the eleven, young Francis, his brother Paul, and his mother went to Berlin where Fräulein Krause had returned and he continued to take piano with her.

I wonder if the mysterious Fräulein Krause could have been one of the many daughters of Claudio Arrau's teacher, Martin Krause, a pupil of Liszt and also teacher of Edwin Fischer. At any rate, young Francis made the violin his instrument of choice and studied at the Hochschule für Musik with Carl Halir, Karl Markes, and finally with the great man himself, Joachim. After his course of study in Berlin, Macmillen studied with César Thomson in Brussels, where he won 5th awards. Then he had lessons with Carl Flesch in Amsterdam and with Leopold Auer in St. Petersburg.

Francis Macmillen enjoyed some of his major triumphs in London. While there, he appeared with a conductor who had just accented an American post five days before the May 1918, 1909 performance. The orchestra was the New Symphony. Macmillen played the Saint-Saëns b-minor Concerto and the Lalo Symphonie Espagnole, choices that certainly underscore his Franco-Belgian orientation, but the conductor was left with two orchestral warhorses, the Beethoven Coriolanus Overture and Ippolitov-Ivanov's Caucasian Sketches. According to Abram Chasins, who read reviews of the concert in the Times of London and the Musical Times, the conductor prevailed over the soloist. The former was Leopold Stokowski. Chasins remarked "Especially remarkable was his (Stokowski's) ability to win such serious praise and unusual attention within the comparatively slight opportunities which that program offered a conductor to display his true qualities. But it worked" (Abram Chasins, Leopold Stokowski, A Profile, New York: Hawthorn Books, 1979, p. 34). The assessment might not be completely fair to Macmillen, who did enjoy considerable popularity in London at the time and had been awarded the Philharmonic gold



medal. Whatever the case, his performances in London at that time seemed to have led to his being asked to record for Gramophone.

If we can judge from the records, it was the study with César Thomson that "took." Although Macmillen was exposed for an extended time to the German performance style, and for a short time with the modified Russian style as practiced by Auer, he sounds like a Franco-Belgian violinist. The pre-World War I recording of the Goldmark suggests a much better violinist than his post-World War I recordings, but with the latter Macmillen was expected to perform old chestnuts that might not have inspired him very much. Tom Clear's English Columbia couples the Drola "Souvenir" (L7365) with the Beethoven "Minuet in G" (77101). As the matrix numbers suggest, these two pieces are products of two different recording sessions. Neither the English Columbia nor its U. S. Columbia equivalent has visible take numbers, but the masters appear to be identical. The pianists are unidentified on CoE D 1410, but the U. S. Columbia label (Co A 2337) identifies them as Richard Hageman in the Drola and Nicolai Schneer in the Beethoven. In the latter, Macmillen plays a clink-right at the end of the piece, and that clinker is apparent on both issues.

Tom Clear sent me his copy of the Macmillen English Columbia. It arrived at my home September 15, 1982, the day after Brooks Morris, Francis Macmillen's longtime friend, died at the age of 92. Morris' wife died in Florida a few months later, and thus I lost the opportunity to interview them about Francis Macmillen.

I can't resist passing along one of Brooks Morris' anecdotes here, even though it has nothing to do with Francis Macmillen. When Mr. Morris first formed the Fort Worth Symphony in 1926, the orchestra did not have tympani of its own and had to borrow a set of kettledrums from a local theater. These drums would be transported by truck from the theater to the rehearsal hall and then returned. One time the truck did not arrive, and an astonished Brooks Morris got a call from the police department. It seems that a local policeman had seen the truck transporting the kettledrums and had assumed the instruments were intended for quite another purpose. Nineteen Twenty Six was, recall, at the height of Prohibition.

Although not mentioned in the late Boris Schwarz's Great Masters of the Violin (1983), Francis Macmillen does appear in Alberto Bachmann's An Encyclopedia of the Violin (1925). Bachmann, a noted violinist himself, offered the following assessment of Macmillen: "As a performer... he has a splendid technique and a sympathetic and broad tone."

Francis Macmillen was an important figure in his day. Although he lived for many years after the end of the Second World War, he seems to have given up public performance. Perhaps he taught, and one wonders if he stayed in Europe or returned to the U. S. after the war. Whatever the case, Macmillen faded from the scene, another casualty of short audience memory. But we do have his records.

(More on Francis has come in. See you next issue.)

Milan, Dr. Mengelberg, cond. in addition he appeared by command before the principal royal houses of Europe. His last appearance in London for that season was June 22, 1910, at Queen's Hall. His third American tour began Oct. 14, 1910, at Boston, as soloist at the Symphony Concerts of the Boston Symphony Orch. On this occasion he played the violin concerto in A Minor, composed by his personal friend, Dr. Carl Goldmark. During that season he appeared in nearly every important city in U. S. His first New York appearance was at Carnegie Hall, Nov. 6, 1910. Permanent address: Care T. Arthur Russell, 13 Sackville St., London, W. England; care of Norbert Saiter, 44 Moltstrasse, Berlin, Germany; care of Hugo Knepler, Konzert Direction Gutman, Vienna, Austria; care of Haensel & Jones, Aeolian Hall, 27 West 42nd St., New York.

Comments to John Sam Lewis, P.O. Box 194475, Univ. Sta., Arlington Texas 76019







# **DIGGIN' THE GROOVES** BOB DAVENPORT

In all of the years I have been writing this column for RR, this one has to be the most frustrating! - - The total LP's received for review have been at a dismal, all-time low. I have heard from one company telling me that sales have been so poor they have had to practically suspend operations. What is going on? You and I know that there IS a market for good re-issues, and I know that most of the major labels are only interested in megabuck hit sellers which are of interest to the younger crowd, but we "old folks" spend money too, don't we?

With that out of the way, let me move on to what little news I have for you readers in this issue:

Hindsight, God bless 'em, does have three new items. (their address is: 1299 Ocean Ave., Santa Monica, Ca 90401, Suite #800)

- HSR-232: This features some 1942 ET's by the great Erskine Hawkins band, featuring vocals by Jimmy Mitchell, Dolores Brown & Eve Harris. It's a fine release, and it does include a 5:42 version of "Tuxedo Junction".
- HSR-233: Also from 1942 is a welcome release by a band largely over-looked. It's Lucky Millinder with vocals by Sister Rosetta Tharpe, and it really swings.
- HSR-234: Moving up in years to the 1951-52 period is this release by Rosemary Clooney singing some great, old standards. It's a pity that the orch. conductor's name is not shown, nor any of the musicians backing her in this transcription session.

One item from Statiras Records (1304 Fletcher Rd., Tifton, Ga 31794).

SLP 8080 Here is Marty Grosz with Destiny's Tots singing many of Fats Waller's old hits. Only occasionally does Marty try to imitate Fats. It's a nice item. Destiny's Tots consist of Marty on acoustic guitar and vocals, Dick Meldonian on sax, Dan Barrett, trombone and cornet, Keith Ingham, piano, and Phil Flanigan, acoustical string bass.

Fortunately during this drought of reissues there is something to brighten the day!

I received recently the third of Larry Kiner's yeoman discographical efforts. (He's previously done books on Al Jolson and Rudy Vallee) This one chronicles the record career of Cliff Edwards (Ukulele Ike), who died on July 21, 1971. His record sales have been estimated to have been over 74,000, 000! This, and the other two Kiner discographies can be purchased from: Greenwood Press, Inc., 88 Post Road West, Westport, Ct. 06881.

I can't say enough in appreciation for the great work that Larry Kiner has done, and I for one will be looking forward to his next effort.

So that will have to be it for this issue. Your comments are welcome if directed to me at 221 Prune Tree Dr., Healdsburg, Ca 95448, and if interested I can give you details of my custom taping service.

Let's hope there'll be more news to bring you next issue of RR of reissues!

**SAMUEL B. CHARTERS**  
and  
**LEONARD KUNSTADT**

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